

Journal of The American Institute of
ARCHITECTS



FROM A GREEK VASE

NOVEMBER, 1955

Charging Adequate Fees and Earning Them

Impressions of l'Unité d'Habitation

Beauty in Wood

Color Harmony

Education and Practice ~ II

Fiske Kimball ~ by Milton L. Grigg

G. Corner Fenhamen ~ by John H. Scarff

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AS THROUGH A MICROPHONE
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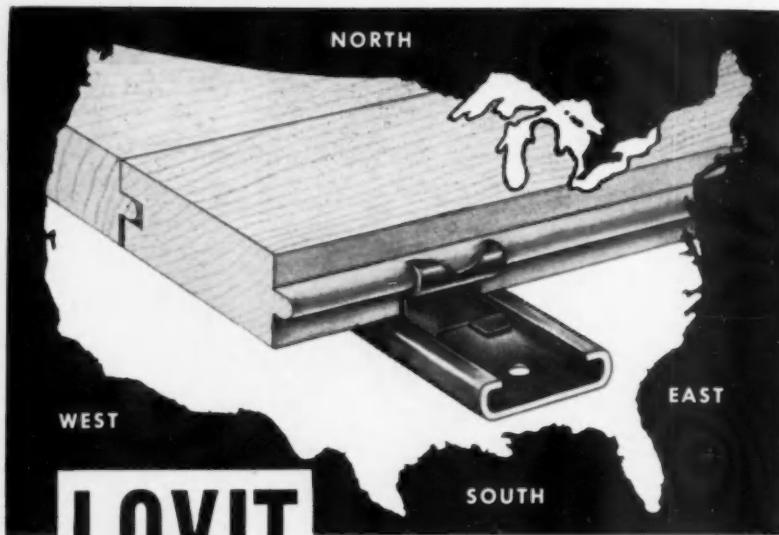
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Charging Adequate Fees and Earning Them

By Edward L. Wilson

An informal talk by the Secretary of the Institute before the Texas Society of Architects during its Annual Convention, Houston, November, 1954

IF EACH ONE OF US were asked what he thought about fees, I suspect we should all reply, "We are in favor of them!" This is a subject dear to the heart of every architect. And quite naturally so, for without fees, and adequate fees at that, we can't eat, to say nothing of doing a good job. But, if fees are not adequate, who is to blame? The client? The Government? The architect? It seems that it is ourselves who are to blame; for in spite of the many influences which seem to bear on this subject, in the final analysis it is the architect who sets his own fee, and no one else. It is his own measure of the worth of his services. If he values them too low, how can he expect others to rate them higher?

Fees are somewhat a personal matter. The law says we shall not connive together to establish

fees to the detriment of our clients. Nor can we band together to force others to maintain the same level of fees which we ourselves have determined is proper. And our professional society requires that its members shall not knowingly compete on the basis of fees. And it is reasonable to suppose that not all architects are worth the same fee. All of which presents a perplexing and complex question that bothers many architects, young and old. It is the purpose of this discussion to attempt to throw a little light on this matter and, if possible, to resolve some of the questions which surround it.

To begin with, I think we must assume that there is a fee which may be charged for each type of job, which is proper, fair to the client, fair to the architect, and which takes into account the dif-

ficulty of the job, the amount of work required to do it, and the special talents and abilities of the architect.

Unfortunately it does not seem possible to carry this analysis to the fine point it demands, and so we are forced to generalize. To this end, we find the various chapters and regions developing and issuing schedules of recommended minimum fees for various kinds of projects. The minimums recommended are those levels of fees below which an architect in the particular region is presumed not to be able to perform a suitable standard of professional service. It should be noted that these recommended fees are *minimum*, and it is assumed that if an architect values his services more highly than the schedule does there is nothing to prevent him from charging higher fees. In fact some architects do just that. It also indicates that the schedules are subject to variation if, in the judgment of the individual architect, the conditions of the job justify such variation. I think that many of our fellow architects are under the mistaken belief that these schedules are like union wage scales, to be observed as hard-and-fast rules from which

there can be no deviation. As I see it, and many architects have the same opinion, the principal and useful function of minimum recommended fee schedules is to educate the public, and some of the architects, if you please, up to a proper minimum level of fees for certain classes of work. No one should know better than the architect what the minimum fee must be to permit him to do an adequate quality of work and stay in business, and the architects should be the ones to inform the public about these fees.

If there be any problem in this matter, it seems to resolve itself into how best to do the job of informing the public on the subject of adequate fees; and correlative to this, how to convince our own professionals that they can and should maintain an adequate fee scale. As to the latter, many factors enter in: need for work; fear of not getting the job; lower-fee competition; beginning practice; and many others. Experience has shown that many of these negative factors are much less important than they are thought to be, and that the fears of the young practitioner are not well founded. The battle is largely won if we can think more

of quality of service and less about fees. We are not selling staple commodities, we are selling service and ideas, the quality of which is difficult for the client to determine in advance; and a large segment of the public is entirely willing to pay a proper price if it will get them a good job.



Our Institute public relations program is bearing fruit in its efforts to tell our members how to present our wares to the public; how to channel our activities toward the public's interest, rather than our own; how to convince the public that we are working in the client's interest. It has been said on numerous occasions that the best public relations is a job well done. Indeed, I think it is true, that if we perform such outstanding services for our clients as to impress them with our worth, we shall have very little trouble in getting adequate pay for them.

We have heard an excellent talk on the need for better cost estimating by architects. The same could be said for design, working drawings, specifications, supervision, client relations, and all other phases of practice. One of the

cardinal aims of our society is to encourage by cooperative effort education and self examination a higher type of professional service. This will automatically bring about more adequate fees. Merely passing rules and writing schedules will not do it. It is the old story of which was first, the hen or the egg. In our case, the good work should come first; the good fees will follow.

We suffer from errors of the past. One of the curses of the profession is the practice of furnishing partial services at reduced fees. The client says, "I do not need supervision, and a partial set of plans will be sufficient. How much (or little) will it cost me?" Having succeeded in thus belittling the architect's role and having tasted the thrill of doing a half-baked job himself, he goes on from job to job, not knowing what real competent complete professional service is. Is it any wonder, then, that this client, and others like him, cannot understand why an architect should be paid an adequate fee? On the other hand, the client building perhaps for the first time a small project under capable handling by an architect, has been known to say, "I never dreamed an architect did

so much for his fee! I would never build without one!"

The privilege of naming our own fees carries with it the obligation to make them reasonable and fair. It is to be noted that during the war, the large and more responsible segments of industry kept their prices on a reasonable and consistent level, even though they were in position to demand much more. They had their eye on the future good will of their customers. Although I do not think there is much danger of architects generally getting paid more than they are worth, nevertheless I have heard of isolated cases where fees were maintained at levels out of keeping with the type of services rendered.

If architects, generally, were more keenly aware of what it costs them to provide the kind of service they should, many of them would be less prone to put a low value on their services. That fee, which looms up so large in thought, is not so big when it is known what has to come out of it for expenses. Indeed, it sometimes is pretty small! It certainly isn't all profit. One of the best ways to show just where the fees go is to use the Standardized Accounting System for Architects, pub-

lished by The American Institute of Architects. And don't think you don't need it because your office is small. There's where it is particularly necessary, and, indeed, it was developed especially for this type of office, which may not feel able to afford the services of a bookkeeper or accountant. The Institute system can be kept by the architect himself or his secretary.

Here, let us pay a visit to the office of one of our imaginary contemporaries; although I suspect we might find his counterpart if we looked around a little bit. He is a hard worker, in fact he works day and night. However, he never seems to get ahead. He knows something is wrong, but he doesn't know what to do about it. His clients bring him their jobs because they know he will do them cheap. He always has done them cheap and just can't seem to bring himself around to raising his fees, even though he knows he should. He has long since stopped trying to do any research or study. He is just too busy. He thought he would surely make some money this year, but here it is Christmas, and he is further behind than last year. This could go on and on. Fortunately, it is not a common

picture. But one such case is too many. It should be easy to see what needs to be done to correct the trouble. Unfortunately when an architect has consistently worked for sub-standard fees for any length of time, it is very difficult to get them up to the proper level. He has developed a bad habit that is hard to break. Too many of his clients have labeled him a low-fee architect.



It might be interesting to see what happens when a fee is reduced from what it should be to, say, one percentage point lower. You might think that represents only a cut of about 20%. But does it? The fact is that probably the profit in that job is only two percentage points. If the fee is reduced by one percentage point the profit has been sliced in two. It is like the farmer with the hens. It required 98 eggs per year from each hen to pay for her feed and keep. If she laid 99 eggs he made a profit, but if she laid 100 eggs he had increased his profit 100%.

A question which troubles many is: What constitutes competition on the basis of professional charges? This, as you know, is

forbidden by the Mandatory Rules of the Institute, when engaged in knowingly. First of all, I think that where no competition exists, that is, no other architects are being considered, an architect should be free to name any reasonable fee he wishes, which he can justify to his own satisfaction, although another rule recently passed forbids an architect from offering his services without compensation. Where other architects are being considered, the situation becomes different. There are different kinds of competition. One architect may be selected because the client believes he will give better supervision; another because of greater experience; another because of the quality of his drawings and specifications. I do not think anyone would suggest that the services of all the competitors should be leveled off to an equal quality, if that were possible. Nor should it be said that all fees quoted by the competitors should be the same. Competition on the basis of professional charges has been reasonably defined, I think, to be present when an architect knowingly reduces his usual fee for that particular type of work below the fees quoted by others, for the purpose of encouraging the

owner to give him the job; or, knowing what other fees are being quoted, changes his usual fee, or a fee he has previously quoted, to a fee lower than those of his competitors for the purpose of getting the job. A similar case would be where an owner says to an architect: "Architect A and Architect B have each quoted blank percent for this job; if you will do it for $\frac{1}{2}$ percent less you can have the job." When entering a territory where the fees customarily charged are less than the architect has been accustomed to charge, he should not reduce his fee below other architects in the territory for the purpose of competing.

The Board of Directors of The American Institute of Architects has ruled that where an owner offers a job to architects at a certain fee, which may be lower than the customary fee, an architect who accepts the commission is not competing on the basis of professional charges. The theory in this case seems to be that all architects offered the job are free to accept or reject the offer, and that all are on an equal basis, therefore not competing unequally.

Another aspect of this matter, while perhaps not in violation of the rules concerning competition on the basis of professional charges, nevertheless should be mentioned. It is the practice of an architect setting his fee at such a level as not to show due consideration for the common good of the profession, or his fellow architects. Some architects of long standing in a community have been known to consistently set their fees at such a level as to absolutely prevent other capable architects, with perhaps less experience from charging an adequate fee. The reasons for this situation are unexplainable; its correction might, and probably would, result in an elevation of the standards of practice in the entire community.

Out of this somewhat disjointed discussion, what have we uncovered? First, I think the matter of fees is an individual question, to be determined by each architect for himself, within the bounds of sound professional practice and consideration for his fellow architects; second, that fees cannot be established by rules and regulations, but depend on education and good public relations;

and third, that it is incumbent on each member of the profession, for his own sake and that of the profession, to so conduct his

practice as to reflect the highest credit possible and thereby merit receiving adequate fees for his work.

Color Harmony

By Waldron Faulkner, FAIA

Among his other wise remarks, Frank Lloyd Wright has said that women spend their lives matching colors. Whether this is strictly true is not so important as the fact that for some purposes "matching colors" is esthetically desirable. It is commonly agreed that the effect of a costume may be greatly enhanced if the hat, shoes and handbag are of the same color. This is perhaps the simplest example of color arrangement, but it is not strictly one of color harmony.

A more complicated problem is found in the selection of two different colors so that they will harmonize. Here also the choice is fairly limited. They may be tints of the same hue, as seen in a monotone rendering, or they may be complements. Otherwise they are not related in any simple way.

When we consider a color

scheme involving three or more different colors we begin to reach the more complicated questions of color harmony. This type of problem is common in the selection of colors for the roof, walls and trim of a house, or in the floor, walls and ceiling of a room. We run into these problems every day, and we solve them as best we can by considering taste, style and fashion. If there are no absolute rules to guide us, are there any underlying general principles?

Those who are interested in this subject will be rewarded by reading the address made by Dr. Deane B. Judd at a recent conference on Vision, Color and Design.

Dr. Judd, physicist in the Photometry and Colorimetry Section of the National Bureau of Standards, is generally considered one of the foremost authorities in

the field of color both here and abroad. This address, "Classic Laws of Color Harmony Expressed in Terms of the Color Solid," appears in the July 1955 issue of News Letter of the Inter-Society Color Council.

In introducing his subject, Dr. Judd says: "Color harmony is a matter of likes and dislikes, and emotional responses vary from one person to another, and from time to time with the same person. We get tired of old color combinations and often welcome any change whatever. On the other hand, we sometimes learn, from frequent seeing of it, to appreciate a color combination that originally left us cold."

In giving a summary of the general principles of color harmony, which he reduces to four, he adds: "These principles are not scientifically verified but are simply the best guides to the selection of pleasing combinations of colors that have been distilled from imperfect records of the thousands of trials and errors and partial studies so far made."

In order to understand these principles we must realize that every color has three attributes, such as hue, lightness and saturation, which can be represented by three

dimensions in a uniformly scaled color space, as illustrated by the Munsell color solid. Each point in this solid represents a different color, whose location is determined by its attributes. In this way there is a place for every color, and every color is in its place! The points are so arranged that equivalent distances in the solid represent equal visual intervals. Lightness is measured vertically in equal steps from white at the top to black at the bottom, forming the neutral pole or axis of the color solid. Hues (red, blue, green, yellow, etc.) are arranged in a circle with the neutral pole as a center. Saturation is measured horizontally in equal steps away from the neutral axis. The more saturated the color the further it is away from the neutral pole.

The first principle mentioned by Dr. Judd is that "*Color Harmony results from the juxtaposition of colors selected according to an orderly plan that can be recognized and emotionally appreciated.*"

If we return to the color solid it is evident that any three colors chosen from any regular path traced through it would be selected according to an orderly plan

and might therefore be harmonious.

The color solid is arranged in such a way that colors in the same vertical plane have the same hue. Colors having equal lightness are in the same horizontal plane. All colors which have the same saturation stand in the same cylindrical surface. Colors selected from these or any other single surface therefore represent another kind of order.



This relation between harmony and the selection of colors "according to an orderly plan" should appeal to architects. This means that our selection is not left to pure chance or to the whim of the moment but is based on the idea that harmony equals order. As stated, however, this is a very broad principle, one which engenders a lack of restriction. Dr. Judd raises the question: How do we know when selections based on this principle will be recognized and will be emotionally appreciated? Are there any preferred directions of lines or orientation of planes, in the color solid?

This leads to Dr. Judd's second principle "*Of similar sequences of color, that one will be most harmonious which is most familiar to the observer.*"

This principle is based on the idea that we prefer what we are used to. It explains our love of nature and our preference for colors which remind us of natural objects. Ostwald's "shadow series" and "isolvent circles" appeal to us because they are based on sequences found in nature.

Dr. Judd's third principle is that: "*Any group of colors will be harmonious if, and to the degree that, the colors have a common aspect or quality.*" As an example of this he mentions a rule which is commonly followed, that if two paints produce a clashing discord, they may be made to harmonize by putting some of each into the other. This gives them a common quality.

In the color solid, colors having one attribute in common lie in the same plane or surface. Colors with the same hue in common, lie in the same vertical plane. Colors with lightness constant lie in the same horizontal plane; and colors with saturation constant lie on the surface of a cylinder centered on the neutral pole of the color solid.

It is clear that colors lying in the same vertical (constant hue)

plane have a similarity that is emotionally appreciated, and explains perhaps why constant-hue planes stand among the "preferred directions" in the color solid. These sequences are found in photographs, wash drawings and single-hued prints.

This "similarity that can be emotionally appreciated" also explains the preference for colors selected from circles centered on the neutral axis (constant saturation). It also singles out the horizontal planes (constant lightness) as having special merit for color harmony. There are times when a combination of all light colors, or all dark colors may be harmonious from that very fact alone, but this rule must not be pushed to an extreme. In this connection Dr. Judd says: "Harmony results from the perception of unity in diversity. Too little unity is chaos; too little diversity is monotony."

While Dr. Judd refers to the use of a color solid described in terms of hue, lightness, and saturation, he points out that the principle of similarity has given rise to controversy regarding the attributes of color perception pertinent to harmony. While the attributes of hue, lightness, and

saturation often are taken as those in respect to which the similarity principle is applied, sometimes the Ostwald variables, black-content and white-content are substituted for lightness and saturation when applying the principle of similarity. Because no selection of colors of "constant lightness" will come out of application of the Ostwald variables, there are those who prefer its use, particularly for applying the principle of similarity. Use of the Ostwald variables avoids suggesting the use of colors of constant lightness, and therefore of colors that harmonize so well that a design may fail to stand out.

Principle number four, according to Dr. Judd, says: "*Color harmony can be achieved only by a combination of colors whose plan is unambiguously evident.*"

This is an amplification of the first principle which says that color depends on an orderly plan that "can be recognized and emotionally appreciated." In order to be appreciated, the plan must be recognized; the purpose of the designer must be evident. This means dominance of the central idea.

A ceramic tile wall may be taken as a simple illustration of

this principle. If the variation in the color of the tile is marked, there may be some question in the mind of the beholder as to what color was intended. On the other hand, if the variation is slight, we are inclined to like this "play of color."

In any design the intent of the artist must be clear if the compo-

sition is to have unity, which the dictionary defines as: "the combination into a homogenous artistic whole, exhibiting oneness of purpose, thought, spirit and style, with subordinating of all parts to the general effect." Of all the principles of color harmony, such as order, dominance, and unity, the greatest of these is unity!

An English critic looks at Le Corbusier's creation in Marseilles

Impressions of l'Unité D'Habitation

By John Ratcliff, O.B.E., F.R.I.B.A., A.M.T.P.I.

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DETERMINED AT ALL costs to avoid a sight-seeing holiday, I had to make one exception. The great Unité had received such a build-up in this country that to miss it—well, had not Noel Moffett written "For me, this Unité d'Habitation in Marseilles is certainly one of the finest architectural achievements of our time?"

What a disappointment.

Perhaps I took too much for granted. "There is a social problem to be solved," said Furneaux Jordan: yes, aren't we, as architects, all too conscious of it. The vertical garden city, which Le

Corbusier had championed for so long against the advocates of endless suburbia. The duplex maisonette, the rue-corridors, the pilotis, the Garchey system—all of these things had become commonplace to me by now, even though, perhaps, this was one of the first buildings to combine them all together. Such is the power of the technical press.

"The faults of l'Unité are all so irrelevant to its fundamental and uncompromising purpose," Furneaux Jordan had said. Maybe, but my immediate reactions, as architect, were towards Building

rather than Social Laboratory. It is significant that most of the praise had been written before the building had been completed and occupied.

The first shock, as one caught sight of the building in an unexpectedly suburban environment, was one of scale. How could Le Corbusier reconcile the enormous scale with the primary needs of the family about which he had preached so much? Even making my annual adjustment from the English to a Continental scale, Unité seemed to me to be a giant among the surrounding blocks.

The next shock was the concrete. Of course, I was well prepared for the rugged texture of the shuttering marks. (Looking at the plywood-lined shuttering to a "normal" French building, I could not help thinking that they must have gone to a lot of trouble to arrange those boards to give such a rough texture.) But how dirty! It might have been the concrete of Hammersmith Station. And the guide told us that Le Corbusier expected the materials to weather in course of time like the mountains!

Then the pilotis. They were very strong-looking. But I have always thought that the object of

pilotis was to allow the plane of the ground to float through the building. Well, at the back of Unité is a smallish area bounded by a high bank, so that looking through from the front, the eye is halted.

The colours? Undoubtedly they had to be primaries—red, green, blue. But need they have been primaries selected to be so crudely related together?

Inside, we were taken up in the lifts—the best part of the job. High speed with perfect controls; sensible finishes. A real embodiment of Le Corbusier's teachings. The rue-corridors were, to my mind, dingy and stuffy in spite of the ventilation system: an attempt to dramatize the lighting at low level at each front door which gave one the shudders. Only one shop had installed itself in the three years the building had been occupied and the empty spaces awaiting letting echoed with the warnings of the Estates-Manager.

As for the flats themselves, the show flat was not furnished, of course, as one had seen it in the glossies, so that one was more than ever critical of the size and arrangement of the kitchen (that garlic smell?), the wasted land-

ing space, and the built-in bin for soiled baby linen.

On the roof, the views were superb and the children splashing in the bathing pool great fun. What would they have said in England of the open staircase with only one central handrail? And why should a gentle ramp lead up

to the nursery to be followed immediately by a staircase?

Have I missed the point of it all? Have I never heard of *l'Art brut*? Or am I applying the standards of a cosy English romanticism?—I hope not. Perhaps I have hoisted myself on my own petard.

Credits

By Elise Jerard

When termites gnaw
With quasi-jaw
And coax the house from its foundation,
The architect
Shows clear neglect
And merits long incarceration.
When faucets squeak,
Pipes burst, roofs leak,
It's he who loses reddened face.
And he deserves
This war of nerves.
He, after all, designed the place.

When clients sit
With levels split
To their entire satisfaction,
When functioning's right
And forms unite
In quite harmonious interaction,
When no note's sour
Now is the hour
That owners muse, with modest ring,
"You like that touch? Why, thanks so much!
You know that we designed this thing."

Beauty in Wood

By Ralph Walker, FAIA

An address, slightly abbreviated, made before the National Lumber Manufacturers Association at Washington, D. C., November 9, 1954

WOOD throughout the centuries has been in endless building, both the silent servant hidden in structure, and the suave master giving elegance and life to man's surroundings. In the great and ever-increasing demands upon the use of wood the servant side is perhaps too often emphasized. We give too much concern to the structure, to the rough forms to contain structure, to the weathering against the inclement hot and cold of the many aspects of our climates. All of these we generally treat as the hardy servants; all these must pay their way, and handsomely.

The use of wood combined as servant and master has had a long history, and the remains of the past, still found in old buildings or in the auction rooms, constantly give delight and pleasure. There are old temples in Japan, such as at Horyuji, which go back fourteen hundred years, and while there have been replacements, unpainted wood has weathered, endured and increased in beauty. The use of wood in the ancient world, in Greece, in Rome and in the Tem-

ple at Jerusalem—of cedar oiled and fragrant—was universal. I believe Hiram of Tyre was the first of the great lumber merchants.

While as a whole we are careless of our natural resources, I know your industry is increasingly aware of the needs of conservation. I have traveled over the lands of Europe and have seen the barren slopes that once launched a thousand ships—those ever-continuing armadas of conquest—or whose forests made the charcoal which heedlessly fed the greed of early steel making. The ships of yesterday are gone, the steel long since eroded, but in cathedral and in hall the wood used for its beauty often remains.

A few years ago I served on an advisory committee on the control of materials of the National Security Resources Board, and was made aware that practically every material normally used in large construction was in short supply except wood, which as I remember was so plentiful that there was sufficient quantity cut and stored to last for two years of normal

use; that is, except plywood which was being widely used for defense purposes. It seemed then that this plenitude of wood offered an unusual opportunity to turn the attention of architects and engineers to the advantages of timber construction. Why not stress even now the remarkable advances made in laminated structures, not only from the viewpoint of structural efficiency but also because the results have a beauty not obtainable in steel or concrete. I am sure, for one example, that in the present trend of schoolhouses—those being built on a single-story principle—there is a great opportunity to sell wide spans in wood.

From the time when the first settler landed on these shores wood, in its many and various kinds, has formed the basis of our shelter, our fences, our furniture and many of our everyday utensils. At no time, however, have we developed an esthetic based on the qualities of wood. One goes from our painted wood civilization to the natural-wood world of the Japanese—at first dismayed at the seeming crudeness, but later to become enthusiastic about the inherent beauties of grain and color and the opportunities of creating sensitive simplicity. With us unpainted

wood has a connotation of poverty, and the phrase "Too poor to paint, too lazy to whitewash" has illustrated all our thinking from soon after the peeled log gave way to the sawn board.

Some of the older men in my profession, and now in increasing numbers the younger ones, are learning once again that wood can be used in its natural state, and that exposed beams of wood give a possible finish and a beauty which a plaster surface, or a steel girder, can rarely give.



We are fast learning that wood has rich potentials in creating perfect acoustics. An eminent physicist once told me that sound should not reflect as does light—sharp and instantaneous—but should linger a moment on or in some material that would give it warmth. He said that sound was greasy in its overtones, that pure tones as produced on the tuning forks, combined, could only create a harsh unwelcomed dissonance.

We must realize that mankind has always used and enjoyed the usufructs of his many skills, and while the machine has now become almost an overpowering agent in its influence, there persists still a

strong reliance on the five senses of man and their reactions as to how to achieve better life. People in a country as potentially rich as ours will not long be satisfied with the pleasure inadequacies of mass production. They will call for a wider interpretation of our skills and demand a considered piece of art which is not merely bought for its engineering efficiency, but because it is something which expresses pure joy—one resulting from the coordinated use of experience, of eye and steady hand, pressing a tool in a direct living sense against a pliant and willing material, and from which there comes finally a development of lasting form under the direct will of a creator. Nor will the joy stop there, because if there has been true craftsmanship within the work the pleasure is shared by all who later come to use it, to see it, to handle it.

When the machine technology was first carried into philosophy it was thought that the machine would take over completely, that craft skills would become atrophied, and that man would almost never have to use his will and hands as had become the skilled habit throughout the centuries; and further, that the economies result-

ing from mass production would drive out the products of the hand-craft technology. Of course this is largely true in many industries, and yet one of the most interesting manifestations of our times is the great and rapid growth of the "do it yourself" movement; one which a friend of mine calls "sweat equity." Because the demands upon the somewhat larger income levels of our times are so numerous that many things are priced outside of our immediate reach, and we are apt to be content with poorer shelter solutions. When this inability to point out and satisfy a need is found we are likely to say that the industry—shall we say that which creates shelter for us?—is out of date, old-fashioned and is not taking advantage of machine potentials. Related to the shelter industry that of course is not so, because the real factors in back of mass production are management and also an understanding of assembly-line processes. Anyone who has watched building in Europe realizes that the fundamental reason why structures cost more there than they do in the United States lies in the lack of planned assembly of materials and men. Any large home builder can show management methods and

economies that compare more than well with other industries.

Come back to "do it yourself" efforts. At one time recently in my community there were thirteen young men and their wives building their own houses. First they had great difficulties in obtaining loans; but these same loans now, as understanding has grown as to the values being created under "sweat equity," are no longer quite so difficult to get. This movement has increased in number and in values each year since the war, and affects a widening part of our population. I have heard figures mentioned from three billions annually to twice that amount. A large amount of this effort results from the use of wood and from the varied small powered tools, some stationary and some hand-held.

The interesting thing is that the machine, whether powered by gasoline, electricity or hand, is no longer thought to be something found in a factory, but, like the pioneer's ax, goes along with the individual. It seems to me that the producers of wood products should in every way encourage the further development of "do it yourself" efforts, because for a long time to come I do not foresee

that individual incomes will be sufficient to purchase, without some sweat-effort on the part of many buyers, all the products offered for sale in the all too evident and violent competition demanding attention.



I said "wood" products because it is obvious that a new concept of the use of structure will demand sizes and finishes and qualities not found in the old-fashioned balloon frame still so much in evidence. It has been long a source of wonder to me why there has been no realization on the part of the lumber manufacturers that a twelve-foot-wide living-room is almost impossible to furnish in a charming and livable way. Yet thousands of houses are being built in that manner. Standardization is something which I believe should be shaken out every so often to find out whether there are any moths concealed within. I have long believed that real social economies can be obtained by a different method of wood measurements, using no less wood but achieving wider and higher spaces and thereby achieving more livable rooms. Why not a survey concerning livable spaces and dimensions?

At the moment throughout the world the words "prefabrication" and "panel construction" have produced a hope that mass production may still solve our shelter inadequacies in home and school. Of course prefabrication and panel construction are not new. Early in the nineteenth century greenhouses were prefabricated, leading finally to that magnified palm house known as the Crystal Palace.

The home builder with a million and a quarter starts a year perhaps has come close to filling the market at present prices and present techniques. He is going to attempt, according to recent national legislation, to house or rehouse the indigent—the lowest income groups—with government-insured aid; 100% loans, forty years to pay. This is called a great experiment, i.e. to sell houses—to give the doubtful privilege of home ownership to those who cannot pay economic rent. The home builder is going to need cheaper materials, and that on top of present efficient job control and management, if he is to approach the shelter requirements of lower income levels than those he is at present supplying. Panel construction, even with its higher overhead costs, with its unusual sales costs,

offers a possible opportunity for economical construction both to the home builder and to the "do it yourself" amateur. The danger, of course, lies in the deadly monotony usually allowed through standardization.

In 1939 I went to Japan to study the famous house type which has had for centuries many elements of standardization in structure and in furnishings. However, and this may come from long acceptance of standardization and the reluctance to give up the old and well tried, there was a variety within the standards which was simply enormous. What at first glance seemingly expressed that old school-boy saying "all Chinamen look alike," so too did all Japanese houses resemble each other—but no less actually than does the modern ranch house or Cape Cod cottage. As one studied farm houses, craftsmen's work shops, palaces, the similarities while apparent were less obvious than were the differences. The choice of detail had been ever widening as the years went on. It is the inherent possibilities of wood, perhaps more than in any other material, that create the possibilities of desired variety.

The Japanese found joy in the

grain of wood from the quiet heart to the flashy burl; from lightly, gayly designed grilles to heavy log columns; to the smell of a wood building combined with the warm fragrance inward borne from the garden. Lafcadio Hearn said that the Japanese possess "the divine art of creating the beautiful out of nothing." There is no doubt that they loved and created beauty through a complete understanding of wood in its great varieties.



One day in the First World War, I was in a French village near Chateau Thierry when an American engineer company brashly moved in under the observation of a heinie sausage balloon. Shortly thereafter a series of shell bursts shattered the tile roofs, driving everyone to cover and me to the work shop of the local Colas Bourgnon, a wood carver—"evidently well, hearty and life sweet within him"—who followed in the footsteps of several generations because examples, almost like samples, of the work of *le pere*, *et le grand-pere et aussi le gros grandpere* adorned the walls with proper titles as to authorship. It was easy to see that through four gen-

erations a craftsman's pride had gone into the work of the family. One stood there and thought that while every girl in that village had brought her dot in purse and linen, the groom's papa also furnished an armoire of beautiful walnut molded and carved by hand for its containment; each generation giving life with care and joy to the rose and its leaf, never tiring, each generation knowing its own interpretation. I sat there surrounded by the refugees' hurried litter, the clean sweet smell of man's friendliest resource, and the flowing curl patterns of the shavings under foot, thoroughly at peace and enchanted with the beauty of wood.

From craftsmen's shops like these have come the great works of the past: Pallas Athena that was once but a log of cedar; a Corpus but a rough-hewn piece of oak; a sleeping cat high on a gilded temple, once but a rough sawn plank—all transformed in magic by the quality of man's imagination and the remarkable skill of his sensitive fingers.

But we do not have to go back to the past, because ready at hand are these same skills. With our seeming love of machined and planed smooth surfaces we desperately need the embellishment

made by intelligent hands—or we shall always live in penalty surrounded by bareness. The slicked-up world we live in needs refreshing pattern, not only the living patterns of nature, not only in the too carelessly selected grains of the wood we use, but also those which man's mind, eyes and hands have developed. I advocate a return to the use of wood carving. We are too apt to plead economy because, according to an editorial in the *Manchester Guardian*, "Our attitude towards the beauty and splendour of the world has become grudging, as if we felt that it offered us an irrelevant and unworthy consolation."

Gentlemen, in the invitation I received to address you it was suggested that I might find more outlets in the architectural use of wood. Carefully looking over the vast number of its present uses, I came to the conclusion that my few words might well be devoted to urging a respect for the inherent beauty of the material. I believe that one soon tires of the machine products as a whole. Few of us have any lingering fondness for the clean lines of a Corliss engine of 1876, few hold as desirable an exhausted electric light bulb; few think of anything of steel or brass

and made in mass production as worth preserving save as curiosities; but even the bad furniture of our Victorian forebears has a quality which still adds character to our lives. In my opinion there is nothing more deadly than the modern interpretation of the phrase "clean simplicity" and the ensuing results in producing a mean generation. I firmly believe there will always be "a coming age of wood"—wood used for its efficiency, but more because of the lasting delights found in its varied patterns, in its fragrance, in its rare functionalism.

Brunner Scholarship

THE NEW YORK CHAPTER, A.I.A., is accepting applications until November 15 for the 1956 Arnold W. Brunner Scholarship. The grant is for an amount up to \$2400 for advanced study in a specialized field of architectural investigation. Candidates must be American citizens with advanced professional backgrounds. Full information obtainable from New York Chapter, A.I.A., 115 East 40th Street, New York 16, N. Y., addressed to the Chairman of the Scholarship Committee, L. Bancel LaFarge.

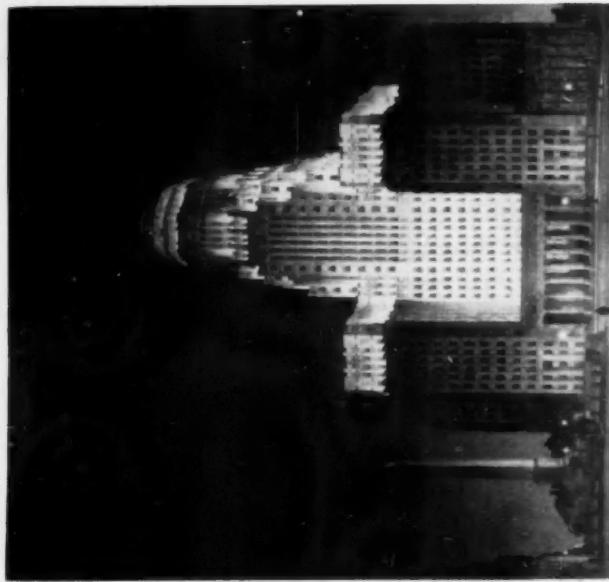
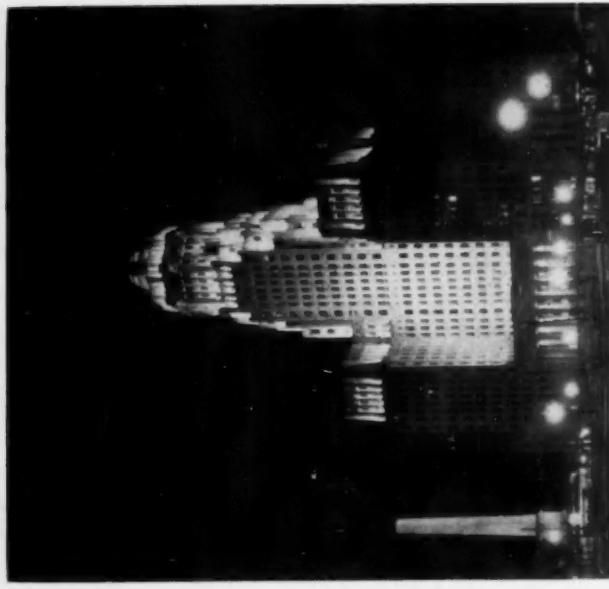


MELLON SQUARE PARK, PITTSBURGH, PA.

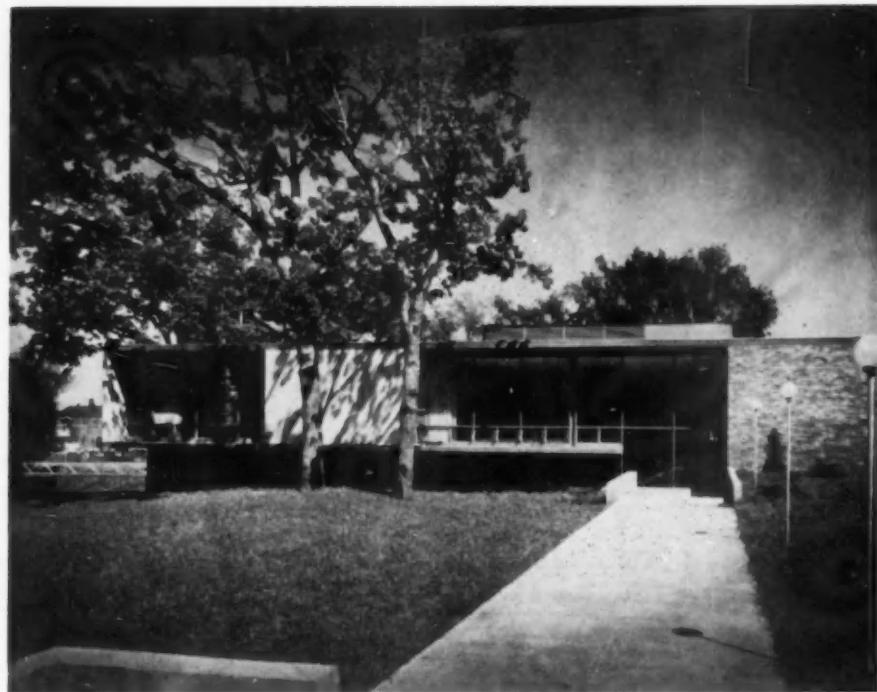
ARCHITECTS: MITCHELL AND RITCHIEY

LANDSCAPE ARCHITECTS: SIMONDS & SIMONDS

Following the lead of San Francisco and Los Angeles, Pittsburgh has combined this open square, in the Golden Triangle with underground parking space for 900 cars. It seems too bad that the overhead wires in the foreground could not have been put underground at the same time.



A rather striking example of the draftsmanship expected in the architect's office of a quarter century ago. Here is the Buffalo City Hall (at left), as drawn to show the night lighting, with a photograph (at right) showing how the illuminated building really looked. Except for some changes in the building after the rendering had been made, the draftsman's prophecy was remarkably accurate. The architects: Dietel & Wade and Sullivan W. Jones



Photograph by Reynolds Photography, Inc.

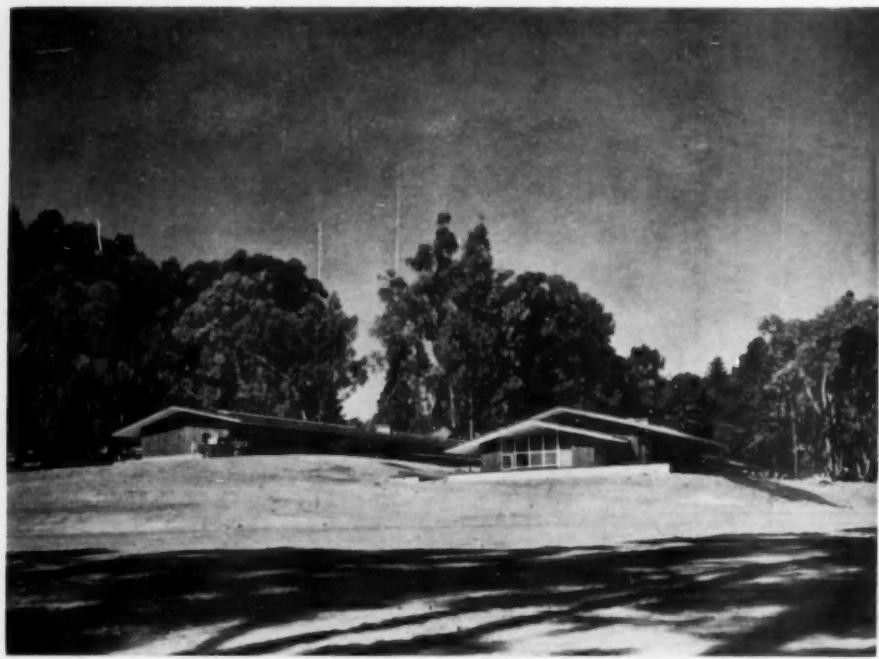
ONE OF FIVE HONOR AWARDS

IN THE INSTITUTE'S HONOR AWARD PROGRAM FOR 1955

WOMEN'S DORMITORIES AND DINING HALL, DRAKE UNIVERSITY, DES MOINES, IOWA

ARCHITECT: EERO SAARINEN & ASSOCIATES

STRUCTURAL ENGINEER: SEVERUD, ELSTAD, KRUEGER



Photograph by Roger Sturtevant

ONE OF FIVE HONOR AWARDS
IN THE INSTITUTE'S HONOR AWARD PROGRAM FOR 1955
NORTH HILLSBOROUGH SCHOOL, HILLSBOROUGH, CALIF.
ARCHITECT: ERNEST J. KUMP

Is this fog of forgotten men to
swallow all clever architects?

Herbert Dudley Hale, A. D. G. F.

By John V. Van Pelt, FAIA

MONSIEUR THIÉRRY, my *patron* before Deglane took over our Studio, used to let me bring studies to his apartment above the arcades of the rue de Rivoli.

One day, looking out of the window at the northwest wing of the Louvre, I said admiringly:

"C'est vraiment de la belle architecture ça. N'est-ce pas, Monsieur? Qui en fût l'architecte?"

"*Oui, mon ami,*" he said: "*C'est de la belle architecture.*" Beautiful. You ask who was the architect? It was Lefuel. A beautiful building remains and lives; but the architect whose genius conceived and created it is forgotten.

America is old enough to have had that happen; in the case of Bert Hale it is especially tragic, for he had only just reached his full stride when death caught him.

His father, Edward Everett Hale, wrote "The Man Without a Country" and—what was even more appealing to my trivial temperament—"My Double and How He Undid Me." The son

inherited the traits that had made both possible.

However, Bert was no Adonis. I remember how—*dans le Quartier*—one eulogizing female stopped in her paean to add—"and he looks just like a chimpanzee."

Well, nobody bothered about his facial arrangement; we all responded to his human and sterling qualities. I have never known of his doing anything mean—and he was an artist.

He was graduated from Harvard in 1888, must have come directly to Paris to prepare for the entrance exams of the Ecole des Beaux-Arts. They were competitive, the number of admissions limited; perhaps fifty out of three hundred applicants. I believe he was admitted in 1889, for at about that time another charming lady—sojourner on the Left Bank—informed us:

"Oh you know, that nice Mr. Hale we met last week? Well he's just been admitted to the *Jardin des Plantes* (the Zoo)."

I must have been eight years

younger than Bert, of a different atelier—Deglane, and only got into the school in 1890. Edgar Seeler of Philadelphia—whose acquaintance I had made when we were cleaning our hands with sawdust after the modelling exam—invited me to go with him to a party given by some of the recently accepted Americans. It was in an apartment on the rue St. Sulpice, north of the Church, and those I remember were Cogswell, Wheelwright and Hale. The entertainment, other than liquid, was provided by Bert, the others insisting that he sing some of the then popular boulevard songs. They are probably all forgotten now; all, except that the repeated refrain of one dirge still haunts me:

"*A St. La-za-re.*"*

He played his own accompaniment and sang in a rich baritone with real feeling what was, after all, a sad impeachment.

Bert Hale must have finished his work in the *Deuxième Classe* toward the end of 1891; he went home about then to marry Greta Marquand—Margaret Curzon Marquand. She was a lovely, a beautiful girl and I think of her now as I knew her then, a per-

*St. Lazare was the prison where prostitute women were confined.

sonification of the flowing melody of Solveig's Lied.

On February 23, 1893 their first son was born and named for his father. I remember him when he was about two and a half years old, evidently an extremely musical little person. On request, when we had first shaken hands, he went bravely to the piano, looked trustingly at his mother as she played an accompaniment and sang:

"I had a little nut tree,
Nothing would it bear
But a silver nutmeg
And a golden pear."

Well! I thought after he finished the second verse, I don't wonder the King of Spain's daughter came to visit him.

I have not seen him since 1895; but writing to him lately to check chronological items, I accused him of masquerading under an alias. His father told me the story that misled me; it must have been about a little brother who did not live to return to America.

As required by law, the proud father went over to the *Mairie* of the VII Arrondissement to register a newcomer.

"*Et comment s'appelle l'enfant?*" the clerk asked.

"Russell Marquand Hale," Bert announced.

"*Oh non, Monsieur! C'a n'est pas permis.* It must be a Christian name. From the calendar."

"All right," said Bert; "Jacques François Hale."

During the years between Hale's return to America in 1895 and his untimely death, his family was increased in numbers by the advent of two other sons and three daughters.

As a matter of dates, I didn't meet Mrs. Hale till Bert and I began preparing for the *Diplôme* examinations in Physics, Chemistry and French Building Law; then for a couple of months I went to their apartment practically every day for two hours of mutual drill.

At the Ecole, Chemistry and Physics had been dispensed in a three-year course. I don't believe Bert attended many of the lectures—he couldn't have attended any when he went home to be married. I had tried one: for an hour the learned professor discussed the danger from heavier than air gasses encountered in digging cesspools.

So we bought some French school books and refreshed our earlier erudition. As for law, we had been tipped off: the examiner would ask whether we proposed to practise in France; if we said no,

we'd be told to sign the register without further harassment.

Bert and I were the first Americans to obtain the points required for the diploma; Joe Freedlander secured his *valeurs* only a month before the *Rendu* of that session; so we all received our *Diplômes* at the same time.

Before the end of the year the Hale family had disappeared from Paris.

Mr. Dudley Hale writes me that his earliest recollections pertain to Concord and Newburyport, that in 1901 and 1902 they all lived in Boston. Bert came to New York in 1903.

At that time, I was in leash at Cornell University; not until the end of 1904 did I attempt to open an office of my own in New York.

However, in 1903 I sent in some drawings for a competition. I'm not sure what it was about, probably the Engineers' Club. It doesn't make any difference now; Bert Hale won it. I believe there was some mix-up and he finally built the Engineering Societies Building.

He also won some public school competitions in New Jersey, Mr. Cornelius Davis writes me that he was in Bert's office between 1903 and 1905. At the latter date Bert

and James Gamble Rogers formed the firm of Hale & Rogers.

Bert won several other competitions for the new partnership—he seems to have been a wizard at it: the Memphis Court House, 1906; New Orleans Post Office and the Court House, 1907 and 1909—the last awarded posthumously, if I am correct.

In 1907 my office was in the old Tiffany Studio building at 333 Fourth Avenue, and one day, as I hurried down the avenue, a fellow pedestrian suddenly called out:

"Hello, John! Where are you going? Come in here and watch me drink a double egg malto." It was Bert. He pointed toward the Riker's Drug Store that used to stand at the southeast corner of Fourth and Twenty-third.

I had not seen him since our Paris days though we'd been in the same big city for months, each trying to establish a foothold. It was the same old Bert, genial, stanch and humorous. My feeling of strong friendship for him reasserted itself, coupled with real regret we had not kept in touch.

I followed to watch him drink his malto, but when he implied it was the only kind of food he could digest I was seriously worried.

My work kept me busy out of town a great deal that year, so my plans to see a great deal of Bert were held in abeyance. It was a severe shock, one day down on Long Island, to pick up the paper and read the report of his death.



Herbert Dudley Hale died in 1908; his firm changed its name to James Gamble Rogers.

To his funeral all the architectural groups in the city sent delegations: The New York Chapter, A.I.A., the Beaux-Arts Society, the Architectural League of New York, etc. Our architectural world felt it had lost a leader—each member who knew him, a valued comrade.

Soon, half a century will have passed. His work was good and remains to testify; but I wonder how many of the present generation remember the name of the man that created it.

I can hear one of the men in the drafting-room say:

"Hale?—sure! I've heard that name. Herbert Edward Hale. Why, he was the guy wrote a tale we had to read for school home-work when I was a kid—'The Man Without a Country.' "

A fellow drawing scale details at the adjoining table looks up and joins in:

"What's that? Man Without a Country? Who's he?—a traditionalist?"

Fiske Kimball, FAIA

1888-1955

THAT WHICH IS PAST IS PROLOGUE." This can rarely be cited as the dynamic theme of a great and full life. It was, for Fiske Kimball. Already two generations of architects have been led to a constructively objective approach to the works of the past as revealed by his scholarly analysis and cogent phrasing of the history of the graphic and structural arts. He presented man's creative accomplishments not as epochal finalities but as steps in the cumulative and progressive advancement of the arts. Millet was emphatically revealed as the precursor of Van Gogh; and the debt of Hawksmoore to Wren was re-emphasized. Thus, many of our healthier contemporary attitudes toward the *raison d'être* or place of architectural history are perhaps the results of a subconscious conditioning which we have gained from this fortunate approach which characterized Kimball as a historian. To him

it appeared that history should be *utilitarian*.

In a large measure his own life was a further exemplification of this same theme—not only in his usual and obvious role of authority but in his outgiving and generous extension of guidance, orientation or collaboration which the most timid request would bring forth. Just as his writings exposed the past for the benefit of the future, even so his personal attitude appeared to be that of one striving to aid and advance not only the thought but the worthy causes and works of those of us who are to follow. His was a generous spirit.



During three decades his coups in behalf of the creation and increasing of the prestige and everyday effectiveness of the Philadelphia Museum of Art caused frequent storms in art circles. That now great institution, from which

NOVEMBER, 1955

he retired as Director shortly before his death, will remain as his principal tangible monument. His role in this and his further contribution to the life of Philadelphia were gratefully acknowledged in 1951 by the bestowal on him of the prized Bok Award.

Possessed of the unique combination of a voraciousness for fact, a seemingly photographic memory and physical energy which appeared inexhaustible, his writings were extensive both in volume and variety of subject. While the art and architecture of almost every land and age were at some time subjects for his revelation, it is in the field of American history that he has no peer. He covered this field not as a cursory investigator, picking up the obvious and leaving the deeper research for others, but rather by exhausting every resource. He was a scholar's scholar. Thus, from Buckland to Wright, American architectural history was at some time made definitive under the Fiske Kimball by-line.

It is not remarkable that the fund of specialized knowledge which he possessed should have been summoned frequently to

tangible use by his colleagues. The principal restoration and reconstruction projects of the recent past—those in our National Parks, at Williamsburg, Stratford, the Fairmount Park houses, Gunston Hall and Monticello — among others, were guided by his capable concepts of policy with respect to proper scholarship and by his ready recollection of facts and precedents. Numerous governmental commissions and institutional directorates profited by his membership. We of the Institute remember with gratitude his frequent committee service.

One should not recall Fiske Kimball's career of scholarship except as the accomplishment of a team. He would not want it to be recalled otherwise. For in Marie Goebel Kimball he found the closest companionship of a devoted and beloved wife who was at the same time a capable collaborator and critic of scholarly stature easily equal to his own. In the fullest sense they were an inseparable team. Her passing in March of this year proved to be a shock which he was not to survive.

MILTON L. GRIGG, FAIA

George Corner Fenhagen, FAIA

1884-1955

A HAPPY MEMORY

Reprinted by permission from the Baltimore Chapter's *Architects' Report*

CORNER'S firm basis in good taste and fitness was acquired in his student days at the University of Pennsylvania and later in the land where so much beauty begins. The quality showed in all his work and if he lived at a later day he would have undoubtedly contributed to the development of a modern idiom. His liking for Spanish elegance and richness of detail may date from his Philippine years. He gave it expression in the living-room that he created in his Saint Paul Street home. There he joined the old double parlors, changed the mantels to black and gold marble, and covered the walls and ceiling with Chinese gold tea paper as a setting for a few dark Spanish pieces, rich upholstery and rugs.

It was a pleasant place, when the day was done, to stop for a drink on my way home. He and Mary always had a generous welcome for me and there one day we

planned a holiday together. The three of us liked the untrodden paths to the undiscovered and unexpected. So we sought out the unknown places on the island of Spanish Cuba. Corner took delight in the dark splendors of an old church and in the shabby grandeur of some abandoned palace in a once prosperous port city on the south coast. He was always amused by the ubiquitous gamins who gathered around us at sidewalk restaurants.

We even ventured beyond the reach of roads to visit a marble quarry in the west. I smile today in remembering the astonished look on the face of the donkey man when he saw Corner's long legs that just touched the ground as we jogged along. In the house of the manager we sat around stiffly in a circle of relatives as his lovely daughters passed strong, sweet coffee. Corner appreciated all kinds of beauty.

I also remember on the same

happy jaunt when our two rooms were reached through a drippy shower bath, and where in the dark on our way to bed we crouched on the floor to avoid ropes at decapitating heights from which mosquito nets were supported. And so hilariously to bed!

We were associated for some years on the Architectural Registration Board, on the Council of

the Maryland Historical Society and in the planning of a memorial book for his cousin Thomas Corner, the portrait painter. His humorous, low comments turned dull business into fun. He enjoyed his own humor, too, and accompanied it with well-remembered contagious chuckles. He has bequeathed those fortunate ones who called him friend many happy memories.

JOHN H. SCARFF, FAIA

Education and Practice

IN TWO PARTS—PART II

By *Walter H. Kilham, Jr., FAIA*

A talk before the Wisconsin Architects Association, Milwaukee, February 12, 1955

YEAR OR TWO AGO a conference on "Architecture and the University" was held at Princeton, attended by noted architects and educators, brought together by the new director of the School of Architecture, Mr. Robert McLaughlin, FAIA. Recently I was given a copy of the proceedings and, being happy in finding that I am in accord with some of their findings, I will try to pass them along to you, mixed in, I am afraid with some interpolations of my own.

Of the architect's responsibilities, I liked what Mr. Peressutti said at this conference: "If a doctor is not technically trained, he can kill a man, perhaps even two or three; and if an architect is not morally trained, I think he can kill not only one man but a whole society. We do have to teach all these subjects in a school of architecture since they are the tools of a profession, but in the moral field I think we have to give a student the sense of responsibility towards society first of all and towards

NOVEMBER, 1955

himself as an artist. I think that these two responsibilities have to be established as the basis of architectural education; all others seem to be subordinate, because every student may find himself in his later life in a location where technical conditions will be different from those he learned about in school, either because of progress in a rapidly changing world or because of lack of materials; he must be able to handle new conditions with the same understanding responsibility . . . life changes his means but not his moral aims."

Concerning methods I know that some of us find that certain students today come into the office feeling they have learned a way that gives the right answers—research, analysis, logic—turn the crank and the result can't be wrong. But when you ask them if they really think they have an idea—is it a plan?—it falls to pieces. They have taken the easy way. Creativeness, intuition, still play a large part in architecture; perhaps they are what distinguishes it from some other phases of human activity.

Another commented on the so-called "bridge complex," wherein the student thinks the building has to start as an interesting structure.

I know that not long ago I asked a young man in the office to work out a scheme with clerestory or monitor lighting. Shortly after he came back with his eyes shining: "I've got that space frame worked out for you," he said. Luckily I had been to a lecture at the Architectural League on the subject and so didn't give myself away.

There is another aspect I would like to speak of—the client. With the exception of the great architect who, I was glad to learn, last night, no longer talks of leaving your great state for greener and less highly assessed pastures, there are few of us who do not realize that the truly successful job depends as much on the client as on the architect. As we architects grow in stature to take our place in our civilization, so must our client, if we are to have the opportunities to do our best.

Back in 1785 Jefferson wrote to Madison: "I am an enthusiast on the subject of the arts. But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world, and to procure them its praise."

At the time of the founding of our country there was a realization of the job to be done. Today, in the programs of our architectural schools we see a far broader realization of the job of the architect. Realizing the service he has to render, they study not only the solution of the problem presented in the program but the formulation of the program itself, based on a study of contemporary communities and society.

However, the universities still have the big job to do. Architects are a minor percentage of the student body—they leaven the mass to a very small degree. The student body, however, will represent the future client, not only for their private work, but as citizens in their responsibilities for public work. If they knew what to expect of the architect, if they realized what they as citizens are entitled to in the design of their physical environment, more architects would have the opportunity to make the best contribution, and many more would rise to meet the challenge. It is discouraging then to read in as famous a report as Harvard's "General Education in a Free Society" that, while they recognize the value of certain of the arts, they go on to say, "We do not, of course, deny

the value of the dance, architecture, and the rest of the arts"—but not much hope for the future there. The great things of this world are accomplished when something with an idea behind it is shared by enough people to see that it is carried through.

On the other hand, it is encouraging that some universities are calling on their architectural faculties to design their new buildings, and some stimulating results have been achieved.

Now we come to the architect himself. There seem to be two general classifications. One includes the group of outstanding men, generally recognized by the architectural press, whose major contributions are in the ideas they stimulate. To them the client does not represent a man with a problem to be solved, but an opportunity to carry out some idea of their own, to "impose their will on the client" as they say. After all, the architect knows what architecture is and the client doesn't. It is not a question of whether the house suits the client's ways of life; rather it is up to the client, in appreciation of the genius he has retained, to study up on the new way of life so he

can live properly in the house his architect has so generously provided for him—or at least so the magazines tell us. As Emerson said, "Nothing succeeds like the triumph of your own principles." This type of architect has his own rewards, as well as most of the others.

The other category includes those who do most of the world's work. They are the ones who are interested in finding out what the client wants, whether in a house, a school or an office building, and whose interest lies in devoting their skill, experience and understanding to bringing out the greatest potentialities of the project. To work with a committee, to go into the details of inquiry, to educate them to the meaning of their suggestions, to stimulate them to the greater possibilities, is time consuming. Nevertheless, in the long run it is usually found that even the most inarticulate member has something to contribute, perhaps the suggestion that leads to a better solution than would otherwise have been thought of. In the end the building is a little better, certainly from the democratic point of view as being representative of the collective ideas of these

representatives of the community rather than of a single individual, however clever he may be. I have always been grateful to one member of a school committee who enabled us to break away from the standard New England tradition of a school with a portico and pediment. He happened to be the driver of the school bus. He said, "Listen, you can't drive a bus up a flight of steps." This statement completely changed the architecture of the school and gave us something I know we were all much more satisfied with in the end, and it turned the emphasis from the "What is the school going to look like?" of the typical committee to "How is it going to work?"

One of the discouraging aspects, I think, of architecture today is the emphasis on saving money. Never at any time in the history of the world has a country had so much money to devote to public improvements, and yet rarely are we asked "How well can we do it?", but rather "For how little money?" I think all of us are perhaps over-conscious about giving estimates to the client. I remember one architect, however, who got in rather serious difficulties because

he had given his client unrealistically low estimates. When brought to task for his statement he said, "Well, I had to get the job first, didn't I?" Few of us, I think, have this point of view. However, on speaking of this to one architect he said, that on looking back over his experience, he had talked many of his friends out of building houses because he gave them realistic estimates which were discouraging. Many of them are still living in unsuitable or inadequate apartments or rented houses when they could have had homes of their own. He feels now he would have done them a much greater service if, instead of worrying about their pocket-book, he had talked them into

building the homes they deserved and could have afforded. Another at the Princeton Conference said that he believes it is important to be able to control cost, but he thought it was much more important for the architect so to inspire his client with the concept of better things in life; the budget is determined by what he needs and desires, and the architect becomes that one person who spurs him on.

All this may sound as if I am trying to tell you how to be an architect. In the words of one of our contractors who lost out, after a long argument over his outrageous demands for extras, "Well, there was no harm in trying."



21955

By Hubertus Junius

13th LUNAR CYCLE, 20, 21955.
While excavating for the new solar relay station on the east coast of continent 3 at location West 169754 and North 155677, the contractors found it necessary, for the stability of the reflector tow-

ers, to penetrate below the base Crystalline Strata.

At a distance of some thirty progs below this strata evidences of a heretofore unknown civilization were discovered. The excavators first discovered a stone-

like material which, from test borings, proved to be a hardened plastic reinforced with metal bars.

Scientists have long suspected this site from evidences of a corroded colossus found in the adjacent estuary several millennia ago, but all excavations have heretofore been abandoned at the Crystalline Strata. From calculations made by Dr. Mecock from Jupiter, the present discovery represents a civilization which existed on the earth prior to the catastrophe which apparently destroyed all life on the planet some eighteen millennia ago.



Scientists from a number of planets convened at the site and have been studying the results of the find. Among the contents of the box-like receptacle which measured some six progs wide, six progs ten cruds long, and about two progs five cruds high, and whose walls were eighty cruds thick, were a number of crude statuettes in metal and stone. These were at first thought to be a clue to the physical form of the then inhabitants of the planet, but closer study by anatomists would seem to refute this theory. Neurologists claim that persons with the

cephalic measurements shown in the statuettes would be incapable of even anthropoid reasoning.

There were a number of brilliantly colored designs which seemed without order of any kind. These were done on a heavy vegetable fabric with pigment of earth minerals. The designs were not of sufficient coherence to permit the scientists to judge of the color values.

Documents of several kinds covered with an as yet undeciphered print were discovered with these other artifacts, and evidence of an orderliness and a technology in these documents would tend to belie the apparent primitive nature of the other objects discovered in the find. Among these documents was an oft-repeated group of characters which we reproduce below:

"AMERICAN MUSEUM OF MODERN ART"

After several consultations on these evidences of a prior civilization, Dr. Prab of Venus has issued the following opinion: "The vast differences in the art forms contained in the excavation and the evidences of a high technical knowledge leads one to the only possible conclusion, that the often

repeated phrase must have been a family name and that the entire cache was devised by a wealthy,

but none the less doting, grandmother to preserve the first artistic efforts of her grandchildren."



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative



IS ARCHITECTURE OF TODAY AN ART?

BY L. MURRAY FRANKLIN, FAIA, Noroton, Conn.

I WAS IMPRESSED by Mr. Ditchy's address at the 87th Convention printed in the September issue of the JOURNAL, especially where he said "In 1935-1939 there suddenly was a recognition on the part of the Institute that it was representative of a great art." Also, by Mr. Goodman's article in which was stated "The architecture of our best American buildings suggest a dead end precisely at the moment when the road should be wide open."

Webster defines art as "The application of skill to the production of the beautiful by imitation or design."

Architecture is the only profession that I know that has thrown away most of the works of the past centuries and is endeavoring to create a new architecture on a new basis. Other professions, such as medicine and engineering,

have built on the foundation laid many centuries ago, and as civilization progressed they disregarded those theories which did not prove true or which were not applicable to the present time but retained those keystones which will last forever.

We do not want to return to the "traditional" architecture of my early days, although there were many buildings built fifty years ago which still are considered by people of culture as works of art. I wonder how many buildings known as "modern" will be considered works of art fifty years from now?

I hope to see architecture get back on the track, and its schools laying more emphasis on the art of the past, so that our profession may again be classified as one of the great arts.

CONTEMPORARY ARCHITECTURE

The following letter from one architect written to another more than a year ago has just come to hand. Perhaps its tenor is even more acceptable today than when it was written.

Dear Mr. Smith:

I'm glad to have your card of the 14th with its notes on exterior architecture, and the need for "thought in character and material." While I cannot think or wish that the old styles will come back in their old forms and details, and imagine that no building committee is going to authorize money for elaborate decoration or even detail for some time yet, it is obvious that much of what has been built under the headings of modern and functional, and under the trick adjectives of exciting, dynamic, *avant garde*, functional, inspirational, striking and free, is as hollow of any merit as the words themselves. And the words have become jargon and have lost the meanings they originally had.

And today the structures too are all too frequently nothing but vernacular. The things which would make them architecture in any style, or in any vernacular, such as scale, depth of reveal, variety of shadow, surface, texture, composition of mass, accentuation of accents of the plan by exterior

expression, vistas through shadow into light and into shadow again, spaciousness which is also functional, and the planning of the outside to the inside in design, (not a set of accidents or nonsensical informalities), to name a few that come quickly to mind; these things have been not merely neglected, but have been pushed deliberately into the discard, and avoided like minor nuisances, lest someone be caught being unoriginal.

But they are things which are not going to be kept pushed out of sight forever. They will soon, I suspect, start reappearing one by one, or several together, and the words will start changing too. One may hear words like "beautiful" and "dignified" before one knows it. They may strike forgotten chords somewhere. And undoubtedly some of the buildings in this new vernacular or style have successfully hidden from the talkers and the makers up of catch phrases the fact that they have these qualities. And I am sure that the pendulum of thought,

teaching, aspiration, ideals and even of criticism is at this moment poised for a hard swing back toward a more useful discussion of these objective principles of design and away from the uneducated commonplaces and the gobbledegook esthetics we have had to listen to.

We have what might be called the mechanism of the new architecture in the abstract sense of ism, but we have not yet brought this into flower, except here and there. The mechanism is not all, is not an end in itself. The crea-

tive principle of human endeavor which is called Art must make use of this mechanism as a means for creation, and create. We must create not more mechanism, but from and of it, structures of such nature that we may unashamedly speak of them as beautiful, and distinguish them from the ones that are merely vernacular, merely mechanism, empty of creative success, and invalid as architecture.

Yours for it!

Tom (THOMAS PYM COPE)

News from the Educational Field

UNIVERSITY OF TEXAS, after the resignation of Harwell Hamilton Harris as director of the Architectural School, has asked Hugh L. McMath to serve temporarily as acting director. Professor McMath had been chairman of the department when the school was a part of the College of Engineering and had since been director.

The University has named Goldwin Goldsmith as Professor Emeritus of Architecture.

ILLINOIS INSTITUTE OF TECHNOLOGY announces the appointment to its faculty of Richard Kessler, instructor in technical

drawing; Walter Jaunzemis, instructor in mechanics; Dr. Joseph M. Gilde, instructor in English; and Richard Baringer, lecturer at the Institute of Design. The Institute also announces the promotion of faculty members, among whom are Jacques C. Brownson and Pasquale Porcelli, advanced to Assistant Professors of Architecture.

PRATT INSTITUTE, School of Architecture, announces the appointment of Irving Mogensen as graduate assistant. Mr. Mogensen was awarded a medal from the A.I.A. as the highest ranking

student from his graduating class at Pratt.

UNIVERSITY OF PENNSYLVANIA
School of Fine Arts has named Louis I. Kahn, FAIA, of Philadelphia as Professor of Architecture. In collaboration with G. Robert LeRicolas, French civil engineer, who has been appointed Visiting Professor of Design, Kahn will introduce a course in the integration of engineering and architecture.

Other additions to the teaching staff are Dr. Albert S. Roe, Assistant Professor of the History of Art, Pierre Kleykamp, Lecturer

in Interior Design; and George E. Patton, Lecturer in Landscape Architecture.

UNIVERSITY OF ILLINOIS, Department of Architecture, announces these appointments to its faculty: Kenneth J. Conant of Harvard University as George A. Miller Visiting Professor of Architecture; Harold J. Hornbeak as Associate Professor of Architecture; Norman D. Taylor as Instructor in Architecture; James E. Mackey and Norman H. Meyer as Assistants in Architecture.



Calendar

November 1-5: World Symposium on Applied Solar Energy. Sponsored by Stanford Research Institute, the Association for Applied Solar Energy and the University of Arizona, Westward-Ho Hotel, Phoenix, Ariz.

November 2-4: Convention of the Texas Society of Architects, A.I.A., Shamrock Hotel, Houston, Tex.

November 14-18: An atomic power section at the Chicago Exposition of Power and Mechanical Engineering, under the auspices of The A.S.M.E., Chicago Coliseum, Chicago.

November 30—December 1: 42nd Annual Convention National Warm Air Heating and Air Conditioning Association, Hotel Statler, New York, N. Y.

January 22-26: Annual Convention and Exposition of the National Association of Home Builders, Chicago Coliseum, Chicago, Ill.

February 27-March 1: Annual meeting, Board of Directors, A.I.A., The Octagon, Washington, D. C.



Necrology

According to notices received at The Octagon
between June 9, 1955 and October 6, 1955

- BALDWIN, JAMES J.
Washington, D. C.
- BRIGGS, GEORGE W.
Taunton, Mass.
- BUDKE, ERNST
Pittsburgh, Pa.
- CHROMASTER, C. O.
Fort Worth, Texas
- COOLIDGE, ROBERT TILTON
Hamden, Conn.
- CREIGHTON, WILLIAM J.
Atlanta, Ga.
- DEHART, ALDEN
Plainfield, N. J.
- DELAPPE, RUSSELL GUERNE
Berkeley, Calif.
- FENHAGEN, G. CORNER, FAIA
Baltimore, Md.
- FINDLATER, RAMSEY
Cincinnati, Ohio
- FISHKIND, JULIUS
Jamaica, N. Y.
- HAKE, HARRY, FAIA
Cincinnati, Ohio
- HARALSON, J. J.
Fort Smith, Ark.
- HELDRICH, FREDERICK J.
Catonsville, Md.
- HELLMUTH, GEORGE W.
St. Louis, Mo.
- JACOBS, WILLIAM NELSON
Boston, Mass.
- KIMBALL, FISKE, FAIA
Philadelphia, Pa.
- KRAHMER, CHARLES E.
Newark, N. J.
- LANGHENRICH, FRED W.
Chicago, Ill.
- MARLOWE, GEORGE F.
Framingham Center, Mass.
- MCCANN, JOSEPH E.
Boston, Mass.
- MEYER, EDWARD EMMET
St. Louis, Mo.
- MONFALCONE, NORMAN D.
Alexandria, Va.
- MURNER, THOMAS B.
Marietta, Ga.
- NEILD, EDWARD FAIRFAX, FAIA
Shreveport, La.
- NOBLE, CHARLES
Ann Arbor, Mich.
- O'CONNELL, TIMOTHY G.
Newton Center, Mass.
- PARKER, WINTHROP D.
Reading, Mass.
- PEARCE, HARVEY JAMES
St. Louis, Mo.
- PIERSON, AYLIN
Metuchen, N. J.
- WALL, FRANK EDWARD
Staten Island, N. Y.

NOVEMBER, 1955

The Editor's Asides

THE AMERICAN COUNCIL OF LEARNED SOCIETIES, meeting next January, is asking itself: "Does the United States still need the eighteenth century?" If they put the question to the architectural students, we'd expect the answer "No." However, in the opinion of Howard Mumford Jones, Chairman of the Council, "The United States is still an eighteenth-century country. Its constitutional structure, its laws, its political framework, the Bill of Rights, the theory of voting and of citizenship, the idea of public responsibility for education, the relation between state and church—these and many other aspects of our common life either descend to us from the eighteenth century, or are so colored by our eighteenth-century inheritance as to bear marks of The Age of Reason."

THE ARCHITECTURAL LIBRARY of the late David Adler was given to the Monterey (Calif.) Public Library. Like the libraries of most distinguished architects of the last generation, it was both extensive and comprehensive—four hundred volumes covering all aspects of architecture from an-

cient Greece to the twentieth century. Monterey Public Library is to be congratulated. We hope that these congratulations are not too obviously tinged with envy, for the Institute's Library, likewise, extends open arms to bequests of architectural books. Our Library now contains somewhat more than six thousand titles.

NOW THAT FRANK LLOYD WRIGHT has been given practically all the available medals and honorary degrees, special issues of the magazines seem to be following in an unbroken procession. *House Beautiful* is devoting its November issue to the master's work—the first time, perhaps, that any of the so-called "consumer" magazines has gone all out for an architect.

IT MUST HAVE BEEN nearly half a century ago that the Metropolitan Museum of New York opened its American Wing and convinced the man and woman in the street that here was something more inviting to see than Egyptian mummy cases and the pre-Raphaelites—the furnished rooms where our forebears lived and

cooked and dined. Our art museums have since come a long way along the path thus so invitingly opened. We hadn't realized how far until we heard that Yale's Art Gallery is now about to compete for New Haven's Thursday evening shoppers. Open from 6:30 to 9:30 P.M.—as against the retail stores' closing hour of 9—the Yale Gallery will offer everything in ancient and modern art, and also rest for the shopper's tired feet. Perhaps remembering the American Wing experience, one of Yale's early Thursday night specials is to be an exhibition of paintings of interiors and a lecture on "The Art of the Interior" by a New Haven decorator. No door prizes.

MORE OF THOSE DIZZY FIGURES that curdle our mind, this time from Dr. George Cline Smith, Dodge economist. He says that in the next ten years, by the most conservative estimates, the increase in our population will be greater than the present combined populations of Canada and Australia. "In the light of these figures, and the historical relationship of construction to total output [which the President's Council of Economic Advisors expect to rise to at

least \$500 billion by 1956] \$450 billion of new construction would be a relatively modest figure for the ten-year period." Perhaps by that time we shall be able to win back from Australia the Davis Cup.

JUST TO REMIND US that aluminum, glass and plastics have not fully taken over the building industry, last August saw the arrival of the largest single consignment of mahogany ever docked at one of our ports. There were 9500 tons of it, from French Equatorial Africa's Ivory Coast—about 25% of it to be cut into veneer, the remainder for millwork and furniture.

ONE OF KENTUCKY'S building inspectors puzzled over a cryptic notation on a copy of the specifications for a new General Electric plant. It read: "Isaiah 40:4." The Bible reference seems better adapted to the work of the development builder: "Every valley shall be exalted and every mountain and hill shall be made low, and the crooked shall be made straight and the rough places plain." Apparently even the prophet didn't foresee what the bulldozer could do to the trees.



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*Geoffrey Baker and Bruno Funaro in "Windows in Modern Architecture"

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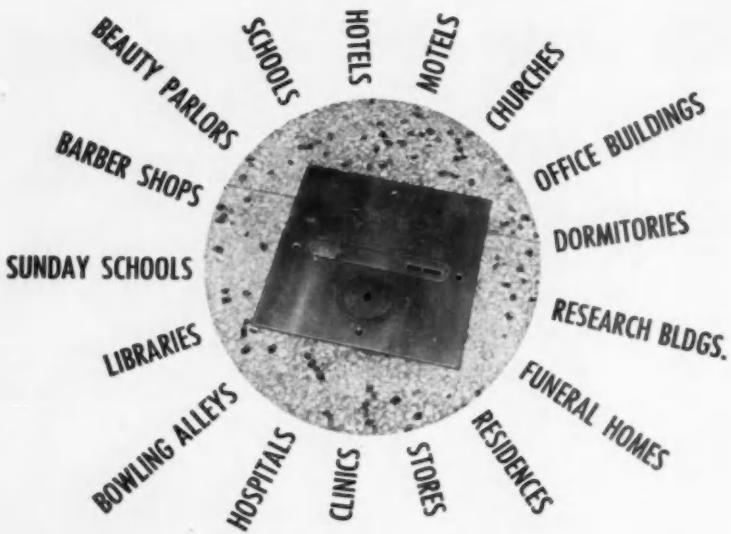
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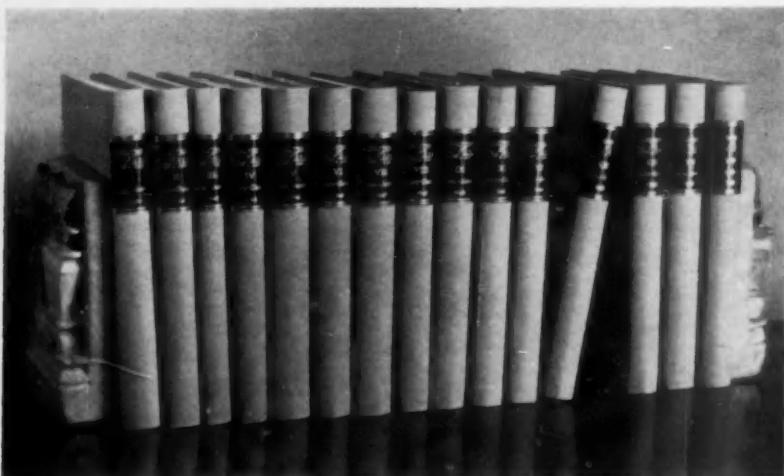
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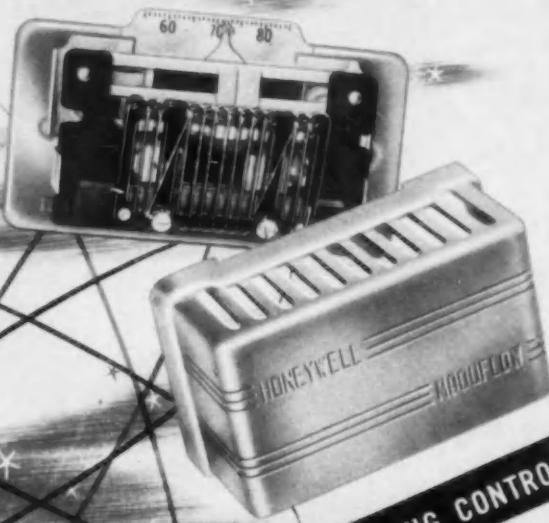
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